

CINEMA *theque*

Winter 1994

NEW ADDITIONAL LOCATION! NEW TIMES!

ALL THURSDAY SHOWS THIS CALENDAR ARE PRESENTED AT THE NEW CENTER FOR THE ARTS AT YERBA BUENA GARDENS, LOCATED AT 701 MISSION STREET AT 3RD STREET. SUNDAY SCREENINGS REMAIN AT THE SAN FRANCISCO ART INSTITUTE. SHOWS AT BOTH VENUES NOW START AT 7:30 PM UNLESS OTHERWISE NOTED.

HIGHLIGHTS OF THE CINEMATHEQUE'S WINTER CALENDAR INCLUDE:

- CINEMATHEQUE ON KQED-TV's LIVING ROOM FESTIVAL
- FILMS AND LECTURE BY MANUEL DELANDA
- IN PERSON APPEARANCES BY NINA FONOROFF, DEBORAH FORT & ANN SKINNER-JONES, ARIANA GERSTEIN, VINCENT GRENIER, KURT KREN, GEORGE KUCHAR, ERIN SAX, JEFFREY SKOLLER, & JACK WALSH
- **PLUS** FILMS AND TAPES BY PEGGY AHWESH & MARGIE STROSSER, MARTIN ARNOLD, DANIEL BARNETT, REBECCA BARTEN, HARTMUT BITOMSKY, STAN BRAKHAGE, SHIRLEY CLARKE, NATHANIEL DORSKY, HARUN FAROCKI, SAM FULLER, HARRY GAMBOA, JR., EVE HELLER, CHUCK HUDINA, ELISE HURWITZ, NORA JACOBSON, PHILIP MALLORY JONES, JANIS CRYSTAL LIPZIN, CURTIS PHILLIPS, PILAR RODRIGUEZ, CAULEEN SMITH, SCOTT STARK & OTHERS

THE CONNECTION, (1961) SHIRLEY CLARKE



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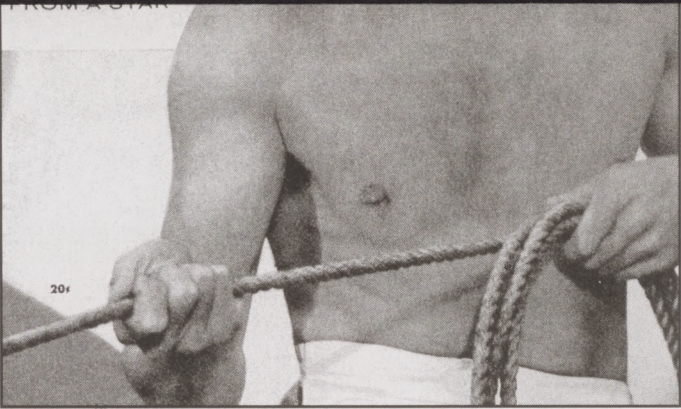
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Lifetime \$1,500

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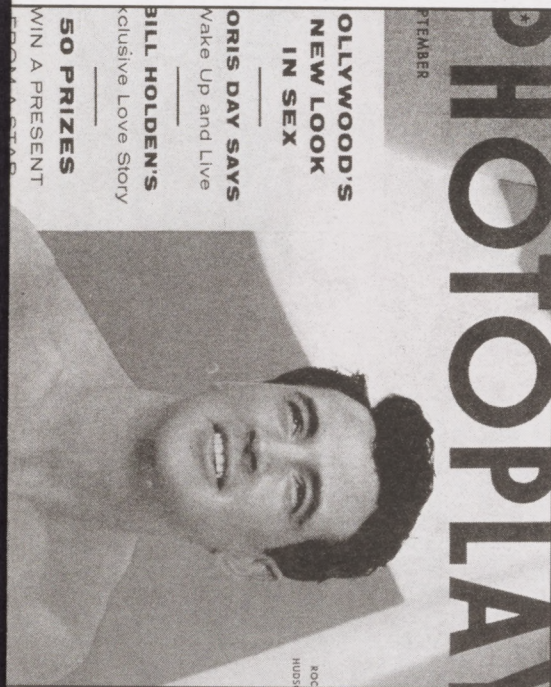
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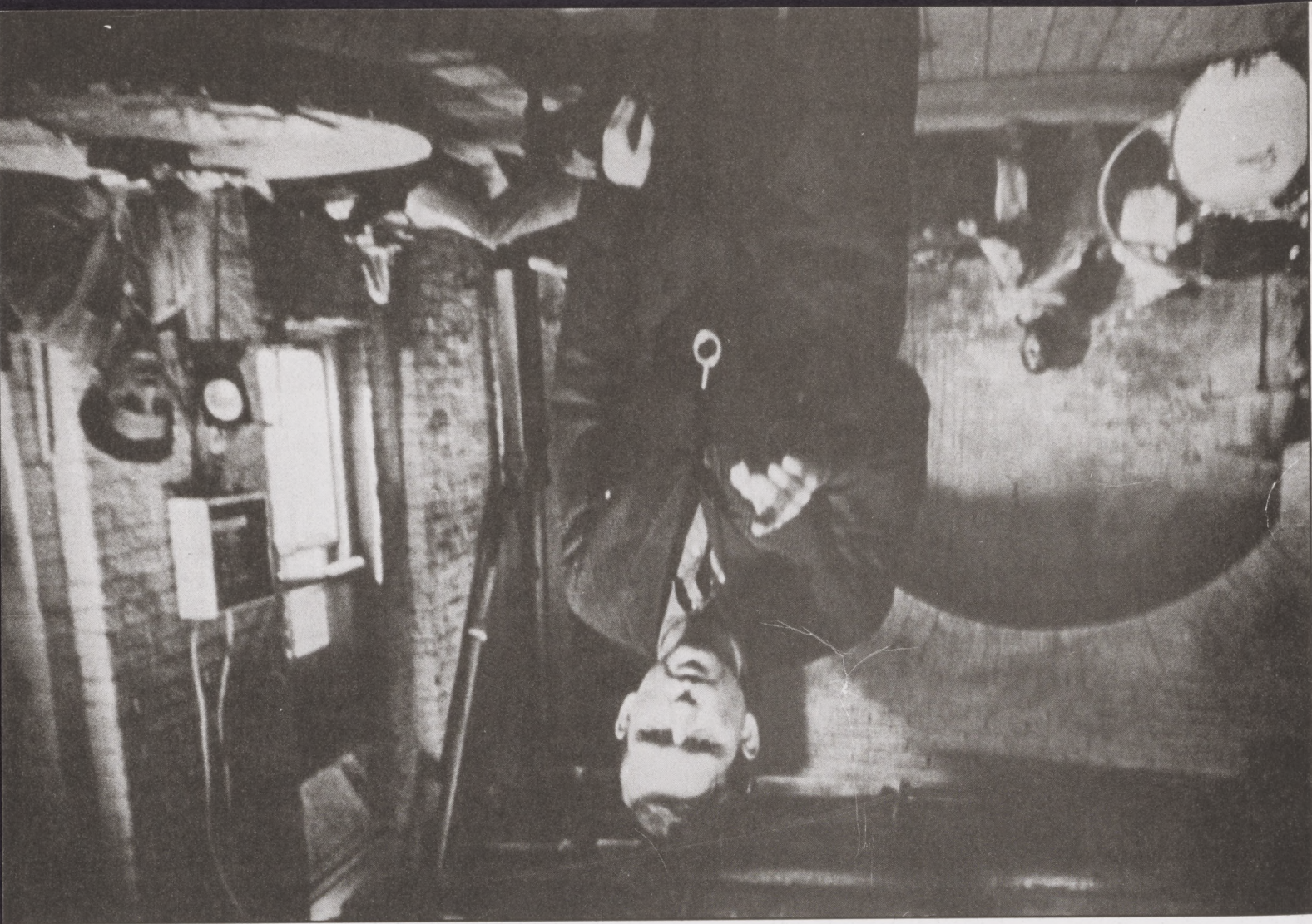
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DEAR ROCK (1993), JACK WALSH

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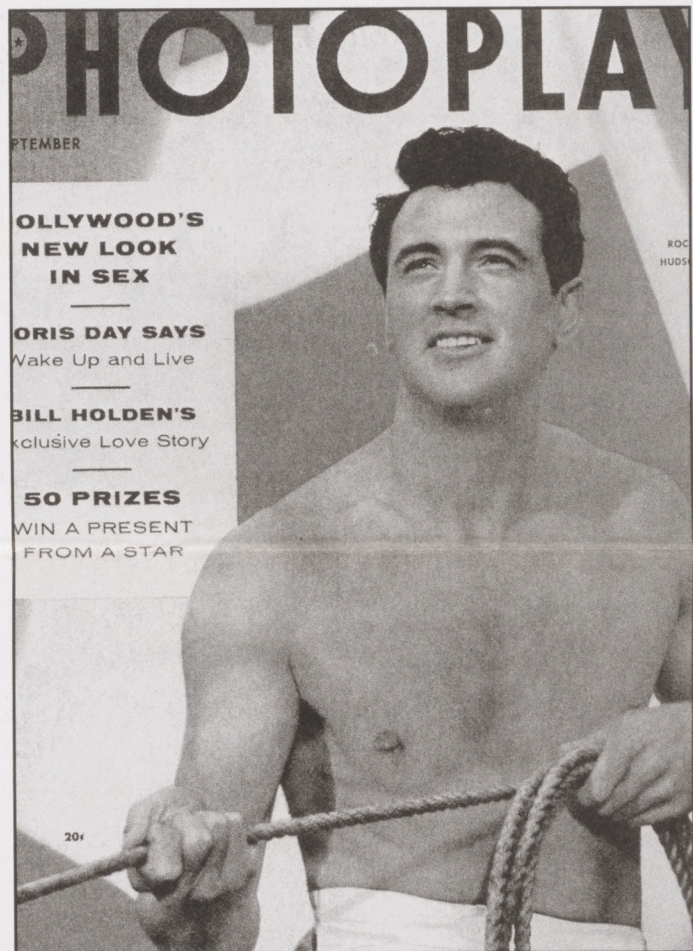
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NEW THURSDAY LOCATION:

Thursday shows at Center for the Arts at Yerba Buena Gardens, 701 Mission Street at 3rd

ADMISSION: \$6 general \$3 members, SFAI students, seniors, disabled

NEW STARTING TIMES: Unless otherwise noted ALL shows now begin at 7:30 PM

THURSDAY, JAN. 27 CA 7:30 PM

SPECTRAL CINEMA

Films inspired by found and received images

Come help us ring in the new year with a celebration of image-making in the first ever film screening at the Center for the Arts film/video theater! Whether as personal souvenirs of lost moments or as mass-consumed imitations of life, images (family snapshots, films, post-cards) give us entry into a world of kaleidoscopic sensation inaccessible through verbal expression. Tonight's show features many different examples of how filmmakers use extant images to create powerful, new reconstructions of reality. Included are Martin Arnold's *passage a l'acte* (1993), a percolating critique of the family dynamic culled from several seconds of *To Kill a Mockingbird*; Scott Stark's *I'll Walk with God* (1994), pictorially charting the stations of the cross through a flight attendant's passage into Sainthood; Eve Heller's strange Coney Island collage-fantasy, *A Fainting Woman's Lost Monkey* (1993); Joseph Cornell's exquisite *By Night with Torch and Spear*, Janis Crystal Lipzin's *Trepagnations* (1983), a haunting memoir composed of various picture/sound correspondences; Elise Hurwitz's *strain, restrain* (1993), a shadowy meditation on the body sparked by an old family snapshot; Chris Gallagher's undulating *Mirage* (1983) and more.

SUNDAY, JAN. 30 SFAI 7:30 PM

TOWER OF THE ASTRO CYCLOPS AND OTHERS

NEW VIDEOS BY GEORGE KUCHAR

In person: George Kuchar

A torrid collection of George Kuchar's newest videotapes, including several of George's travelogues from spots all over the U.S.: *Sunbelt Serenades*, Parts 1 & 3, is "a video series on the southwest featuring rocks and empty places plus people wandering around, buying and eating." *Andy's House of Gary* features 2 Art Institute Alumni verbally tackling the enigmas of California living; *Tower of the Astro Cyclops* "is a tour of a Redwood retreat built by a scientist/author who plumbs the inner and outer reaches of verboten visions;" *Bayou of the Blue Behemoth*, in which "large and small creatures swim, sway and chomp their way into rejuvenated extinction;" and *Glacier Park*, "ice and mountains and gobs of goodness abound in Montana."

THURSDAY, FEB. 3 CA 7:30 PM

LIVING THE GERMAN DREAM

Film Essays by Harun Farocki & Hartmut Bitomsky
German filmmaker Harun Farocki is one of the chief heirs to the legacy of the film essay as practiced by Alexander Kluge and Jean-Luc Godard. Since 1967, he has made films that examine socio-political themes from a decidedly subjective point of view, ruminating on topics like napalm production, the Vietnam War, pornography, military reconnaissance, the construction of highways, and the societal division of labor. The recent subject of a major 10-city North American retrospective, Farocki's films challenge the intellect and provide aesthetic pleasure for the viewer principally by refusing to capitulate to the junk-food codes of the film industry. In the first of two programs devoted to his recent films, we present *Leben-BRD (How to Live in the Federal Republic of Germany)* (1989), a work that uses scenes photographed at various instructional and training classes, and therapy and test sessions, to create "a documentary film with performers" that "playfully" depicts the FRG as a training camp for mastering life skills. Screening with *Leben-BRD* is fellow film essayist Hartmut Bitomsky's *Deutschlandbilder*, a compilation of so-called "Kulturfilmen" from the Nazi era. Bitomsky avoids the usual showy Nazi images of parades and uniforms, and focuses instead on images of everyday life, revealing shocking banality. Thanks to Craig Baldwin.

SUNDAY, FEB. 6 SFAI 7:30 PM

VIDEOGRAMS OF A REVOLUTION

By Harun Farocki

Farocki's latest feature-length essay is a sobering and critical account of the Roumanian revolution of December 1989, centered on the 5 days between Ceausescu's last public speech and the dictator's execution. "While the events have been reported extensively by every TV station in the world, the makers have managed to find a lot of new and unknown material. Sources include 120 hours taped by Roumanian television, pictures taken by amateur videomakers and access to hitherto private government registers. The minute and revealing way in which the filmmaker has organized the powerful material helps make this such an impressive film. The shots may have lost some of their initial power, but careful investigation and the constructing of a jigsaw puzzle of contradictory data provides very surprising insights. *VideoGrams* convincingly demonstrates that documentary history has indeed entered the age of the video camera." (Rotterdam Film Festival Catalogue)

FRIDAY, FEB. 11 11:00 PM

FRACTURED REALITIES

The Cinematheque on TV!

KQED - Channel 9 "The Living Room Festival"
Film and television have dominated the 20th century as the primary means of shaping history and our most intimate attitudes. Yet how much of the "reality" that we see in the media consists of just the facts and how much is shaped by choices of inclusion, omission and opinion? These questions are probed in *Fractured Realities*, a ninety-minute film and video program curated by the Cinematheque for the second season of KQED-TV's "Living Room Festival." The ways that media can relate, shape, manipulate and falsify this ineffable thing we call "reality" are examined in *Perfect Film* (1986) by Ken Jacobs, *American Eyes: mom's home movies 1954-61* by Ruth Hasegawa, *Japanese Relocation* (1943) by the U.S. Information Agency, *Mother's Hands* (1992) by Vejan Smith, *S'Aline's Solution* (1989) by Aline Mare, *Home Avenue* (1990) by Jennifer Montgomery, *El Espectro Rojo* (1903) by Ferdinand Zecca, and an excerpt from Joseph Cornell's *Rose Hobart* (1939).

SUNDAY, FEB. 13 CA 4:00 PM

Special time & location!

Valentine's Day Eve Festival

ROMANTIC NOTIONS:

Videotapes & Films on Love

Curated and presented by Linda Gibson

Video artist and art activist Linda Gibson presents a program of experimental films and tapes by artists of diverse cultural backgrounds who offer intimate glimpses of their experiences with love: falling in love, being in love, and losing love. Works include *La Idea Que Habitamos (The Idea We Live In)* by Pilar Rodriguez (1990), a visually rich meditation on how a home reflects the family which inhabits it, and how love grounds the meaning of home; *What Goes Around/Comes Around* (1987) by Philip Mallory Jones, a spare, intense evocation of sexual and metaphoric love, desire and loss; *The Message* (1993) by Cauleen Smith, a woman's look at male sensuality; and a hearty sampler of other seasonal sweets.

THURSDAY, FEB. 17 CA 7:30 PM

STREET BEATS

Life on the streets has become a nightmarish survival of the fittest. Tonight's program includes three different views of how "the other half" is coping with the nasty realities of street life. The program includes *Streets* (1992, 15 min.) by Curtis Phillips, a portrait of black street gangs in Kansas City: "Our children are mirrors of society, the reflection they are giving back isn't too glorious...they are shouting at us with anger and frustration in their voices to the tune of gun shots and screeching tires..." (C.P.); *L.A. Familia* (1993, 37 min.) by Harry Gamboa Jr., a fanciful depiction of a Chicano family living on the street which careens between farcical and frightening narrative; and Chuck Hudina's *Tenderloin Blues* (1987, 55 min.), a surprisingly intimate glimpse into the lives of San Francisco's homeless as recorded with a video-8 camcorder.

SUNDAY, FEB. 20 SFAI 7:30PM

THE CIRCUMSPECT HEDONIST:

FILMS BY KURT KREN

In person: Kurt Kren

The world of Kurt Kren is one of paradox, reflecting the extremes that have infected Viennese art during the 20th century. Uniting a formalist precision with the wit and exuberance of a natural-born hedonist, Kren's films give the appearance of spontaneity and chance but are actually spring from careful observation and contemplation. They are brief (most run 5 or 6 minutes) but open up a universe of sensations and emotions. Kren collaborated with some of the most sexually adventurous artists of the 1960s (Otto Muehl, Gunter Brus, Hermann Nitsch) and yet is himself a very private person. All of these contradictions come together in an extraordinary body of film art. For Kren's first appearance in the United States since 1984, he will show 17 of the films he has made over the past 35 years. Join us for this rare chance to see the work of one of the true giants of experimental film. **Presented through the support of Sixpack Film (Vienna) and the Austrian Ministry of Trade and Culture. Cinematheque members alert!** Current members are invited to a gathering in honor of Kurt Kren on Monday, Feb. 21st between 4 and 6 PM at a place TBA. Call the office for details.

THURSDAY, FEB. 24 CA 7:30 PM

"UNPLUG YOUR ORGASM FROM THE MACHINE"

Films and Talk by Manuel De Landa

Mexican-born author, 3-D computer graphics pioneer, radical theoretician, and incendiary filmmaker Manuel DeLanda will present a special program of his rarely seen films followed by a talk on one of his most recent theories. During the early '80s DeLanda produced a number of extraordinary films conflating subjects like Lacanian theory and film noir (*Raw Nerves*) into wild, freewheeling rides through the throbbing fissures of a frighteningly unique mind. Recently, his work as an author—a book, *War in the Age of Intelligent Machines* (Zone), and an article "Non-Organic Life" in the anthology *Incorporations* (Zone)—has made the charismatic DeLanda's remarkable ideas on artificial intelligence *de rigueur* among cyberpunks and technocrits. For tonight's talk he will discuss new possibilities for self-organization in our increasingly technological culture. De Landa's infectious zeal for almost everything promises to make this one of the most entertaining and unpredictable events on our calendar. Don't miss it! Films include *Raw Nerves* (1980), *Ismism* (1979), *Harmful or Fatal if Swallowed* (1982), and *Judgement Day* (1983). DeLanda will present a different talk, "Artificial Intelligence," on Wednesday, February 23rd at California College of Arts and Crafts (Oakland).

SUNDAY, FEB. 27 SFAI 7:30 PM

THE MALADY OF DEATH

In person: Jeffrey Skoller

Jeffrey Skoller will present the world premiere of *The Malady of Death* (1994), an adaptation of a Marguerite Duras story. "Occasionally, one is so powerfully touched by a work of art that merely to experience it is not enough; one finds that they must actively engage with the work. Marguerite Duras' story *The Malady of Death* was like that for me. It's a parable—an indictment, really—about the male sexuality this culture has constructed. This adaptation doesn't simply dramatize a story. Rather, the film is fugue-like in its interplay between Duras' text and my own cinematic exploration of the male body as the site of sex. For me these images and sounds are a way of speaking with this text, the issues raised, this moment in history." (J.S.) Skoller will also show *Topography/Surface Writing* (1983), based on Kafka's *The Penal Colony*. After the show, the public is invited to an informal BYOD* gathering with the filmmaker at LaRocca's Corner Tavern, 957 Columbus Avenue. *Buy Your Own Drinks.

THURSDAY, MAR. 3 CA 7:30 PM

FILM AND PHYSICAL REALITY

In person: Ariana Gerstein and Erin Sax

Erin Sax (SF) and Ariana Gerstein (Chicago) are two young filmmakers who have made films of exceptional poise and maturity. The films of Erin Sax explore the human body as a vessel for transmitting the frustration and fear of communication, memory and mortality. She will present three recent films—*Receiving Sally* (1992), *Each Evening* (1993), and *Seven of Worlds* (1993)—that form a trilogy examining the progression of time and the poetics of loss. Ariana Gerstein's sensuous *Recovering the Silence of Falling* (1994) skillfully collages chemically manipulated, physically altered, and insect-encrusted found footage and original material to create a stunning lyric ballet of sculpted light and rhymed thought.

SUNDAY, MAR. 6 SFAI 7:30 PM

SAM FULLER'S WILD, WILD WEST

I Shot Jesse James (1949), *Run of the Arrow* (1957)

These two early revisionist Westerns by American bad boy Sam Fuller point to what any movie lover has long known—that the genre has always invited iconoclasts (Peckinpah, Leone, Ray, Sirk, etc.) who have been delighted to puncture the prototypes it is now fashionable to debunk. *I Shot Jesse James* focuses on James' assassin Bob Ford, "the dirty little coward who shot Mr. Howard (in the back)," as its hero. Fuller's first film uses closeups to create an unbearable psychological intensity and tell the pathetic story of misplaced love and emotional inadequacy. *Run of the Arrow* interlaces typically absurd Fulleresque plot devices into a shocking morality tale. A disillusioned Confederate soldier (Rod Steiger) joins the Sioux following the Civil War so he can continue his personal vendetta against a group of corrupt Yankees. Fuller's response to Sioux life puts to shame Hollywood's recent attempts to balance the ledger.

THURSDAY, MAR. 10 CA 7:30 PM

CLASS AND SEXUALITY: FILM & VIDEO BY JACK WALSH

In person: Jack Walsh

For the past ten years, Jack Walsh's work in film and video has explored issues of class identity and gay sexuality. In *Working Class Chronicle* (1985) Walsh's records of personal life collide with evocations of historical events to examine ideologies of the fifties and sixties. *Present Tense* (1987) defines the filmmaker's identity through the interplay of power relationships suggested by historical, personal, and cultural source materials. In his most recent work, *Dear Rock* (1993), he composes a posthumous fan letter to Rock Hudson. This bittersweet ode, set against a backdrop of kitsch and painful ironies, contemplates the stigma of AIDS within the arena of institutionalized homophobia. Jack Walsh lives in San Francisco where he currently works as producer of "The Living Room Festival" series on KQED. In addition to his own work, Walsh has been producer for numerous independent films and videos and has been a longtime champion of experimental film in New York and the Bay Area.

SUNDAY, MAR. 13 SFAI 7:30 PM

LAMBENT LIGHT:

FILMS BY BRAKHAGE, DORSKY & BARNETT

Tonight's program celebrates the beauty of cinematic seeing with three masterful films: *Chartres Series* (1993, 7 min., premiere), Stan Brakhage's latest hand-painted film, was inspired by the stain-glass windows of the Chartres Cathedral; Nathaniel Dorsky's *Alaya* (1976-1987, 28 min.) is a miraculous dance intermingling sand, wind, light and emulsion—"...there is the distinct impression of watching air blowing sand, yet the air is as transparent as the viewer's mind." (Konrad Steiner); and *Endless* (1987-90, 45 min.) by Daniel Barnett—"Although constructed from thousands of still images of Chicago, *Endless* maintains a complex relationship to the photographic image. Time and space seem to compress or implode into a contradictory experience—one which is fluid yet static, sculptural yet two-dimensional, of the present yet of the past. The images are layered both horizontally and vertically, creating 'endless' variations of time and space which are unable to be contained within the fixed boundaries of the film frame." (Kathy Geritz)

THURSDAY, MAR. 17 CA 7:30 PM

THE GREAT DIVIDE

In person: Deborah Fort & Ann Skinner-Jones

Video artists Deborah Fort and Ann Skinner-Jones will introduce and discuss their recent tape, *The Great Divide* (1993), a powerful and timely documentary that examines the current debate between the "religious right" and "secular humanists" over the issue of gay and lesbian rights. The tape features spirited interviews with people from both camps who freely voice their opinions about Oregon's infamous Ballot Measure 9, a measure amending that state's constitution to include language stating that homosexuality is immoral, unnatural and perverse. *The Great Divide* is a riveting portrait of contemporary moral conflict that is required viewing for anyone concerned with the alarming spread of irrational hate towards the "other" that now blankets every part of the globe. Also screening is Fort's tape *Dykeotomy* (1992), a personal, autobiographical musing on lesbian identity and growing up gay in the USA. After the show, the public is invited to an informal BYOD* gathering with the artists at a location TBA. *Buy Your Own Drinks. **Presented in cooperation with Artists Television Access.**

SUNDAY, MAR. 20 SFAI 7:30 PM

DIS-INTEGRATED CIRCUITS OF THE MIND

FILMS BY NINA FONOROFF

In person: Nina Fonoroff

New York filmmaker Nina Fonoroff is one of the medium's most courageous and imaginative investigators of the fragmentation of body and mind. Fonoroff will show *Empathy* (1980, Super-8, 10 min.), *A Knowledge They Cannot Lose* (1989, Super-8, 17 min.), and *The Accused Mazurka* (1994, 35 min.), about which she writes: "Dramatic recitations, clinical reports, and obsessive journal entries make up a dense collage around the occasion of mental breakdown, as reconstructed by a woman who has for a time lost her 'reason,' her body, and her sense of personal identity. At first she attributes her illness to repeated hearings of a certain piece of music on the radio...she must endure the sense that she is 'a conductor of electrical current, a direct feedback loop, a dis-integrated circuit of mind and body.' On the road to recovery, she concludes that the search for a cause is as futile and romantic as the myth of origins, and that 'health' is merely an elaborate yet intangible survival apparatus, necessary but elusive." Also: *Audio collage*, 5 min., the remnants of the mazurka.

THURSDAY, MAR. 24 CA 7:30 PM

ARTIFICIAL PARADISES:

Strange Weather (1993),

Peggy Ahwesh & Margie Strosser

The Connection (1961), Shirley Clarke

Separated by thirty years, clashing technologies, and a different dose of choice (smack vs. crack), Shirley Clarke's classic improvisational film *The Connection* and Ahwesh/Strosser's pixelvision tape *Strange Weather* would appear to have little in common other than their fascination with the drug demi-monde. They are, however, uncannily overlapping works, each toying with the audience's expectations and constructions of "reality" and the ways that cinema and video can "derange" the boundaries between verité and fiction. In *Strange Weather* Ahwesh and Strosser accentuate the ritual and theater of drug addiction, poking the camera into the claustrophobic Florida habitat of young crackheads who smoke, slack, score, and search for meaning in the eye of a televised hurricane. In Clarke's inventive film treatment of the Living Theater Production *The Connection*, an octet of junkies listlessly wait for a fix in an East Village loft as the camera be-bops around them, riffing along to a great jazz score.

FRIDAY, MAR. 25 SFAI 7:30 PM

OPEN SCREENING

Guest presenter: Rebecca Barten

The Cinematheque hosts an open screening where the public is invited to present recently completed films and videos under 15 minutes in length. Acceptable formats are Super 8 and 16mm film, and 1/2 inch and 3/4 inch video. Works must be submitted to the Cinematheque office by 6 PM Wednesday, March 23rd to be included in the program; all films and tapes received by then will be shown. No in-progress work, please! The order of presentation will be posted on the front door of the theater 15 minutes before show time. Guest presenter this evening will be film and videomaker Rebecca Barten, who will kick off the event with a sampling of her recent work. Barten writes, "As a carnivore of reality, a phenomena maniac, in my work I am paradoxically looking for a point without an elsewhere, a free zone where you may wonder if it is you who has ejected penetrating waves of a strong smelling musk secretion into the pleasant atmosphere." Call (415) 558-8129 for more info.

SUNDAY, MAR. 27 SFAI 7:30 PM

DELIVERED VACANT

By Nora Jacobson

In the best tradition of muckraking verité, Nora Jacobson's heralded 1992 film *Delivered Vacant* (Special Jury Award at the 1993 SF International Film Festival) is a richly detailed documentary of urban transition, a Reagan-era gentrification saga with the scope of a 19th century novel. In the early '80s, the ethnic, blue collar community of Hoboken, NJ began to receive an influx of artists and other residents who crossed the river from Manhattan in search of cheap rents. As real estate development heated up, thousands of Hoboken's long-time residents were displaced, many of them becoming homeless. Hoboken resident Jacobson spent eight years documenting the city's battles over gentrification, from boom in the '80s to bust in the '90s. Her dramatically engrossing documentary features a real-life cast of old-time residents, newly arrived Yuppies, tenants' organizers, real estate developers, street people, immigrants from around the world, and local politicians, including the wackiest mayor in America.

THURSDAY, MAR. 31 CA 7:30 PM

ELUSIVE MOMENTS:

FILM & VIDEO BY VINCENT GRENIER

In person: Vincent Grenier

"Vincent Grenier is one of the most rigorous filmmakers of the experimental cinema and one of the most ingenious...Since his very first films, Grenier has focused his interest on the simple gestures of the everyday [in order to] draw one's attention to the minute details which, when filmed, become very poetic and reveal the individual behind the mechanical and the routine..." (Nicole Gingras) A Québécois, Grenier received an MFA from the San Francisco Art Institute, and was programmer at the Cinematheque for a year in the mid-'70s before moving to New York City where he continues to make beautifully subtle and elusive films. In recent years Grenier has wedded his passion for the beauty of cinematic forms with a fascination for narrative issues and character portrayals. This evening Grenier will show *Mend* (1979); *You* (1990); the award-winning *Out in the Garden* (1991), an impressionistic portrait of a man battling AIDS; *Hand Pressed* (1993, video); and an excerpt from *Property Values*, an in-progress work. **Co-sponsored by the Canadian Consulate General.**